

## Grade Span: Grades 6 - 8

### I. **Technique.** Students will identify and demonstrate movement elements and skills in performing dance.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A/B. demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the relationship of breath to movement.</p> <p>[5-8, 1.a. and 9-12, 1.a.]</p>	<p style="text-align: center;"><i>The Rainbow Etude</i> (Choreography by Donald McKayle)</p> <ul style="list-style-type: none"> <li>• Students will study the videotape (or live performance) of <i>The Rainbow Etude</i> and analyze the solo (basic steps, positions and patterns and action, movement elements). This analysis can be developed through whole group discussion, through small group discussions that are summarized for the whole class, or through individual written response. (II.H., IV.E.)</li> <li>• Students also will study the videotaped coaching session with Donald McKayle and discuss the points that the choreographer emphasizes, particularly with respect to the rhythmic structure of the dance. (II.H.)</li> <li>• In preparation for teaching the etude, the teacher will lead the students through a series of warm-up/practice exercises that are based on movement sequences in the dance and are designed to build technique skills that are both general and specific to the demands of the etude. The teacher should communicate to the students the relationship of the warm-up/practice exercises to their eventual mastery of the etude. As the unit progresses, students may be asked to add to the warm-up sequence by developing some of their own exercises based on the etude. (VI.C.)</li> <li>• The students will learn all or selected portions of the etude (depending on technical level of students) and rehearse the movement sequences both as a whole group and in small groups. During the rehearsals of the etude, the teacher should provide feedback to each student regarding:               <ul style="list-style-type: none"> <li>- movement skills</li> <li>- accuracy of steps, positions, and patterns</li> <li>- accuracy of spatial patterns</li> <li>- rhythmic accuracy</li> <li>- accuracy of dynamics/movement qualities</li> <li>- memorization and reproduction of movement sequences</li> <li>kinesthetic awareness and focus</li> </ul> </li> </ul>	
<p>C. identify and demonstrate basic dance steps, positions, and patterns for dance from at least four different styles or genres (e.g., ballet, modern, tap and social, folk).</p> <p>[5-8, 1.b.]</p>		

D/E. transfer a complex spatial pattern (e.g., a circle or spiral) from the visual to the kinesthetic (e.g., using a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence).		
F. demonstrate the ability to safely maintain personal/general space while moving. <i>[K-4, 1.d.]</i>		
G. transfer a complex rhythmic pattern from the auditory to the kinesthetic.		
H. identify and demonstrate a range of dynamics/movement qualities (e.g., sustained, percussive, vibratory, bound, free-flowing).		
I. demonstrate kinesthetic awareness, concentration, and focus in performing movement skills. <i>[J-4m 1,g, and 5-8, 1.f.]</i>		
J. demonstrate accurate memorization and reproduction of movement sequences. <i>[5-8, 1.g.]</i>		
K. describe the action and movement elements observed in a dance, using appropriate movement/dance vocabulary. <i>[5-8, 1.h.]</i>		
L. refine technique through teacher evaluation and correction.		

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**II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

<b>South Carolina Standards</b>	<b>Activities/Topics/Resources</b>	<b>Assessment Strategies</b>
A. Use improvisation to generate movement for choreography. [9 - 12, 2.a]		
B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods). [K - 4, 2.b]		
C. Create variations on an original phrase by using a variety of processes to manipulate dance phrases and to determine the order in which movements will occur (e.g., fragmentation, retrograde, augmentation, diminution, and transposition, reordering, and chance). [5 - 8, 2.b]		
D. Create solo and group compositions that demonstrate the principles of visual design and spatial dynamics.		
E. Create solo and group compositions that demonstrate the principles of contrast and transition. [5 - 8, 2a]		
F. Use structures/ forms (e.g., theme and variation, rondo, canon, and selected contemporary forms) through brief solo and group compositions. [9 - 12, 2.b]		
G. Work alone or cooperatively with a partner or in a small group during the choreographic process. [K - 4, 2.e. and 5 - 8, 2.d]		

H. Demonstrate the following partner skills while moving through space: creating contrasting and complementary shapes and taking and supporting weight. [5 - 8, 2.e]		
I. Analyze and describe the choreographic tools used in major dance works and those of peers.		
J. Translate basic notation into movement and use notation to record dance phrases.		

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#### III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Formulate and answer questions about how movement choices communicate abstract ideas in dance. [9 - 12, 3.a]	David Parsons <i>Sleep Study</i>	
B. Explain how personal experience can influence the interpretation of a dance. [9 - 12, 3.b]		
C. Select accompaniment (e.g., sound, music, spoken text) for an original dance that supports the meaning of a dance.		
D. Describe lighting, costuming, props, and other scenic elements that contribute to the meaning of an original dance.		
E. Create a dance that communicates a topic of personal significance to them. [5 - 8, 3.d]		

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**IV. CRITICAL and CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

<b>South Carolina Standards</b>	<b>Activities/Topics/Resources</b>	<b>Assessment Strategies</b>
A. Create a movement problem and demonstrate multiple solutions; identify the most interesting solutions and defend their choices. [5 - 8, 4.a]		
B. Compare and contrast two subtly differing dance compositions in terms of space (e.g., shape, pathways), time (e.g., rhythm, tempo), and force/energy (e.g., movement qualities). [5 - 8, 4.c]	Martha Graham/ George Balanchine (Greek Mythology) <i>Esop's Fables</i>	
C. Formulate opinions about dances on the basis of established criteria during both observation and reflection. [9 - 12, 4.b]		
D. Participation in class discussions about the nature of dance(e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).		
E. Demonstrate appropriate audience behavior while watching and responding to dance performances. [5 - 8, 4.b]		

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**V. HISTORY and CULTURE.** Students will demonstrate and understand dance in various cultures and historical periods.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. perform complex folk, social, and/or classical dances from at least five cultures; describe similarities and differences in steps and movement styles. [5-8, 5.a.]		
B. perform folk, social, and/or theatrical dances from a broad spectrum of 20 <sup>th</sup> century America. [5-8, 5.b.]	(See V.G. below)	
C. research a dance of a different culture or time period and the cultural/historical context of that dance, effectively sharing the dance and describing its context with one's peers. [5-8, 5.c.]	Pre Classical Dance - Pavone / Jose Limon "The Moore's Pavone"	
D. describe the role of dance in a variety of cultures or time periods.		
E. perform complex steps from and describe similarities and differences between two contemporary theatrical forms of dance.	Martha Graham/ George Balanchine (Greek Mythology) <i>Esop's Fables</i>	
F. analyze and describe the contributions of a variety of dance artists (e.g. performers, teachers, choreographers) to the art of theatrical dance.	Martha Graham/ George Balanchine (Greek Mythology) <i>Esop's Fables</i>	
G. perform brief movement sequences from master works or etudes based on master works (within copyright restrictions).	<p align="center"><i>The Rainbow Etude</i> (Choreography by Donald McKayle)</p> <ul style="list-style-type: none"> <li>Students will study the videotape (or live performance) of <i>The Rainbow Etude</i> and analyze the solo (basic steps, positions and patterns and action, movement elements). This analysis can be developed through whole group discussion, through small group discussions that are summarized for the</li> </ul>	Student oral or written observations

	<p>whole class, or through individual written response. (II.H., IV.E.)</p> <ul style="list-style-type: none"> <li>Students also will study the videotaped coaching session with Donald McKayle and discuss the points that the choreographer emphasizes, particularly with respect to the rhythmic structure of the dance. (II.H.)</li> <li>In preparation for teaching the etude, the teacher will lead the students through a series of warm-up/practice exercises that are based on movement sequences in the dance and are designed to build technique skills that are both general and specific to the demands of the etude. The teacher should communicate to the students the relationship of the warm-up/practice exercises to their eventual mastery of the etude. As the unit progresses, students may be asked to add to the warm-up sequence by developing some of their own exercises based on the etude. (I.A/B., I.C., I.D/E., I.F., I.G., I.H., I.I., I.J., I.K., I.L., VI.C.)</li> <li>The students will learn all or selected portions of the etude (depending on technical level of students) and rehearse the movement sequences both as a whole group and in small groups. During the rehearsals of the etude, the teacher should provide feedback to each student regarding: <ul style="list-style-type: none"> <li>movement skills</li> <li>accuracy of steps, positions, and patterns</li> <li>accuracy of spatial patterns</li> <li>rhythmic accuracy</li> <li>accuracy of dynamics/movement qualities</li> <li>memorization and reproduction of movement sequences</li> <li>kinesthetic awareness and focus</li> </ul> </li> </ul> <p>(I.A/B., I.C., I.D/E., I.F., I.G., I.H., I.I., I.J., I.K., I.L.)</p> <p>Throughout the rehearsal process, the students should be given opportunities to perform the etude (in small groups and solo) for an audience of peers, in preparation for a more formal showing. (V.B.)</p> <ul style="list-style-type: none"> <li>Also during the rehearsal, videotaping can be used as a means by which students can make note of their own progress, self-evaluate, and set goals for addressing areas in which they need to improve. (VI.A.)</li> <li>As a culminating event, students can perform all or portions of <i>The Rainbow Etude</i> in either formal or informal settings. (V.B.)</li> </ul> <p><b>Resources:</b>  <i>The Rainbow Etude:</i> Educational packet includes video cassette of the etude in rehearsal and performance, audio cassette of music, copy of music score, Labanotation, score, text information about the etude, suggested costume designs for the etude. Available through:  The American Dance Legacy Institute at Brown University P.O. Box 1897 Providence, Rhode Island 02912 (401) 863-759</p>	<p>Skills checklists and/or rubrics Teacher observation</p> <p>Student oral or written self-evaluation</p>
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**VI. HEALTHFUL LIVING.** Making connections between dance and healthful living.

<b>South Carolina Standards</b>	<b>Activities/Topics/Resources</b>	<b>Assessment Strategies</b>
A. Identify at least five personal goals to improve one's own dancing and the steps one is taking to reach those goals. [5 - 8, 6.a]		
B. Explain strategies for preventing dance injuries (e.g., training, nutrition). [5 - 8, 6.b]		
C. Create original warm -up exercises and discuss how these exercises prepare the body and mind for functional and expressive purposes. [5 - 8, 6.c]		
D. Compare and contrast historical and cultural images of the body in dance with the images of the body that appear in contemporary media. [ 9 - 12, 6.c]		
E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.		



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**VII. CONNECTIONS.** Making connections between dance and other disciplines.

<b>South Carolina Standards</b>	<b>Activities/Topics/Resources</b>	<b>Assessment Strategies</b>
A. Create a project that reveals similarities and differences among the arts. [5 - 8, 7a]	Anthropology and Dance: Pearl Primus and Katherine Dunham	
B. Cite examples of concepts used both in dance and disciplines outside the arts (e.g., human anatomy in science, shape in architecture, historical dance works in social and political history). [5 - 8, 7.b]	Anthropology and Dance: Pearl Primus and Katherine Dunham	
C. Compare the choreographic process to the writing process (i.e. brainstorming, exploring and developing ideas, putting ideas into form, sequencing)		
D. Create a dance intended for video: draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to video tape and edit dance.		
E. Demonstrate basic proficiency in at least two technological applications related to dance (e.g., LifeForms, information retrieval via the Internet, videotaping and editing).		